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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

SPECIAL ANNOUNCEMENT

Resumption of Weekly Issues.—The "American Art News" will resume its regular weekly issues on October 10 next.

THE BURLINGTON MAGAZINE.

The Burlington Magazine, whose August number has recently been received, does not show any signs of having been affected by the war. The frontispiece is a picture of the Piazza de San Marco, by Guardi, which is accompanied by an article by George A. Simonson. The painting is owned by Mr. Henry Harris. Frank E. Washburn Freund writes of the Darmstadt Loan Exhibition and Sir Claude Phillips discusses "Two Angels," by Melozzo da Forlì. Lionel Cust continued his notes on pictures from the royal collections and Ian Bouverie Maxwell discusses Chinese jades. The August number, as well as the shortly expected September issue can be obtained from James B. Townsend, the American publisher, at 15 East 40 St., New York.

FOR AMERICAN ART.

When the ART NEWS next appears with its first weekly issue for the coming season on October 10, it is more than possible that there may be a decided and gratifying change from the present conditions of business, which are, of course, due to the great European conflict.

In any event the coming season should be a good one for American art. Never before has the attention of the American public been so directed to the advantage, if not the necessity, of patronizing home products, and American art works should have a good inning from now on. The ART NEWS, as always, will continue to champion and foster the cause of American art, and intends to devote all possible space to American artists and their doings, and to the exhibitions of American Art Societies and of those Dealers who handle American art works, and we ask the co-operation of all interested in American art, so that we may the better conduct our campaign.

ART AND THE WAR.

The Art World of America, as well as Europe, is confronted on the eve of its opening season this fateful year, with not only unprecedented but, at first thought, the most disastrous of conditions. It would be idle to deny that many an artist dealer and art lover is today, when contemplating the outlook as bearing on personal business and life conditions, reminded of Gen. Sherman's historic saying that "War Is Hell."

And yet it would seem, after careful study of the situation and the application of some philosophy, that even this darkest of all clouds which has in memory overspread the art skies, has more than a silver lining. We are still a good six or seven weeks from the real opening of the season, even in normal times, and events are marching so rapidly that by or before the end of October we should be able to take our bearings, as it were, and either shorten or unfurl sail for the season. The worst storm blows itself out the quickest, opportunities will be many (the foundation of the fortunes of the Duveen firm were laid in the days just following the Franco-Prussian war of 1870), business is bound to improve, just so soon as there are any sure signs of peace, the auction marts, at any rate, will be lively and the bargain hunter is always with us.

We are all in the same boat—artists, collectors, dealers and art publishers. Courage, hope and philosophy must be our aids for the next few weeks.

The ART NEWS hopes and expects to greet its friends and patrons in its first weekly issue of October 10 under vastly improved conditions and with a far more roseate outlook.

FIRST BLOOD FOR VEZIN.

The announcement of the Philadelphia Water Color Club that every work entered for its coming twelfth annual exhibition at the Pennsylvania Academy to open Nov. 18, will be submitted to the Jury, and that every work accepted will be hung, is the first direct result of the vigorous campaign waged by Mr. Charles Vezin, the New York business man and

artist in the columns of the ART NEWS last Spring for the submission to a Jury of works sent for exhibition by artists, and for the hanging of such works when accepted by such Juries.

We congratulate Mr. Vezin on this speedy outcome of his courageous fight for more equitable conditions for American artists in American exhibitions, and we also must state our personal satisfaction in the proof that Mr. Vezin's first victory affords of the value of the publicity which the ART NEWS gives to American art interests.

ART AND WAR.

"Artists will be pretty hard hit by the war," says Mr. C. H. Baker in the 'London Saturday Review,' "but Art will benefit if the war be great enough to engrave the world's mind deeply. Art is not a national affair; it is universal; and if we take the widest view we see that it is immaterial whether the great tidal wave of Art to be thrown up by the eruption of our western world be Teuton, Slav, or Anglo-Saxon. Many writers have generalized on the relation of Art to political and social environment, and history warrants the deduction that after a period of public stress, exaltation and emotion Art is manifested in a remarkable release of energy. As this is the most natural thing in the world, it needs some explanation, I suppose.

"Without engaging on a solemn academic discussion as to the nature of Art, we may admit that it is merely one vent for the universal human need of expression. Artists are but specialized instruments for one aspect of our general need. It follows that when the shock and friction of national peril, disaster, or triumph have so shaken the soul of a society and so whetted its susceptibility and intelligence that its awakened genius seeks freedom, then naturally every vent is used. Given certain conditions, war and periods of precarious existence have always produced a fine temper of intelligence and a rare susceptibility. But, such is human providence, we always hasten to secure ourselves from the hardening benefits of adversity.

"One of the strangest things in humanity is its apparently imperishable enthusiasm for pure ideals: ideals that is, untinged by commercial considerations. No matter how 'effete,' how deeply sunk in slothful satisfaction, is this or that society, somewhere or other, at a word, this divine enthusiasm breaks out again. Nearly the whole of Europe is thrilled by an emotion of this kind. Who will wonder that at the end, when the necessary conditions for the practice of the Arts reign once more, this emotion will be reflected in music, architecture, and the other branches.

We need not consider here the sub-conscious cause of war, nor seek to discover whether, after all, there be some still closer and more inevitable relation than cause and effect between the fermenting warlike spirit of a people and the subsequent manifestation of artistic genius. It is convenient to regard militant enthusiasm as the cause of artistic outbursts, though perhaps in a truer view they are an identical wave seen at different points. However that may be, we will only enquire if this giant struggle may not be the inevitable impact needed to bring to a head that vague and chaotic groping towards a new impression in Art with which we have become familiar these last few years. If only the ordeal be terrible enough to recast men's minds we may confidently expect not only a new society and a changed outlook, but also, as a consequence, the universal expression in Art of this new mind and vision.

"It is a hundred and twenty years since a situation such as this war may bring faced the art market. From 1790 till after Waterloo England was importing from Spain and France pictures of the first rank. More than likely as a result of this incomputably ruinous war many private galleries all over Europe will be broken up. In such an event we should see in the clearest light what an enormous change has come over art collections. Unless Napoleonic piracy were adopted and pictures in national museums treated as spoils of war, the bulk of the treasures in circulation during the wars of a century ago is secure in inviolable galleries. The outstanding pieces of first rank are either across the Atlantic or else so scattered and so rare that nothing approaching the trade in old masters carried on by Bryan and Buchanan will be possible. The turn of modern masters may perhaps come and of these only the British School of the close of the eighteenth and the beginning of the nineteenth centuries, Goya, the Barbizon, and the Impressionists, have the kind of reputation to make

sensational sale catalogs. One other consideration may occur to us: the danger involved by the concentration of old masters to which I have just alluded. A shell bursting in a museum might at once do more havoc than all Napoleon's campaigns together. Imagine this carried to the lengths described in 'The World Set Free' and the galleries of Berlin, Paris, Belgium, Italy, Holland, and London finally demolished. For Art the effect would be more catastrophic than a similar annihilation of all European libraries would be for literature. Indeed, I should imagine that the destruction of, say, the Michelangelos in Florence and Rome, or the Rembrandts in Holland, Paris, Berlin, London, and Petersburg, would mean to Art what the complete loss of every work by Beethoven would mean to music. But whereas many musicians could write out the scores of his works from memory, who could give us back Rembrandt or Michelangelo? This, however, I admit, is simply looking for trouble."

CLEVELAND MUSEUM STAFF.

Mr. Frederic Allen Whiting, Director of the Cleveland Art Museum, announces the appointment of Mr. J. Arthur MacLean at present assistant in the Oriental Department of the Boston Museum, as Curator of the New Museum. Mr. MacLean will take up his duties in October and will act as a general assistant to the Director during the preliminary period pending the completion of the building in the summer of 1915. Mr. James F. McCabe, now Assistant Superintendent of Buildings in the Boston Museum, will also go to Cleveland, early in the new year, as Superintendent of Buildings and Grounds.

Director Edward Robinson, of the Metropolitan Museum, returned with Mrs. Robinson from Europe last week. They were in Frankfurt when the war broke out, but managed, after a fortnight's detention, to reach Paris, and were not at any time seriously inconvenienced.

Mr. W. Roberts, of London, author of the well-known monographs on Romney, Hoppner, Beechey, Wheatley, and of the "Catalogue Raisonné of Mr. J. Pierpont Morgan's collection of pictures, arrived from Europe recently to appraise the English pictures in the Blakeslee Galleries, and is at the Park Avenue Hotel. Mr. Roberts is here for several weeks' stay.

OBITUARY.

Horace Hale Stanton.

Horace Hale Stanton, an English landscape painter, who came to this country a year ago with his family, died of nephritis in his seventy-first year on September 13 at his residence in New Rochelle. Mr. Stanton, who won a gold medal at the Royal Academy in 1865 was a member of the Royal Society of British Artists. His wife, three daughters and three sons survive him.

CORRESPONDENCE.

Exhibition at Small Cost.

Editor AMERICAN ART NEWS.

Dear Sir:

In these days of erratic art many men of sterling art education and capacity find that, without considerable influence or cash, it is almost impossible to exhibit their works in New York as independent individuals. The Academy has but little space beyond the needs of its members and will not assume the capacity, liberality and fraternal spirit of a salon; clubs are still more restricted; dealers, with heavy rentals and established relations, must ask large sums for their gallery space and "groups" cannot be formed or entered by newcomers or men without intimates.

In such conditions the writer knows of a large room in a prominent location, directly accessible from a very central avenue and close to Central Park which could be readily converted into an attractive picture gallery.

By the payment of only ten dollars a year fifty artists could be assured of permanent space for daily exhibition of their pictures for twelve months, changing as they might desire and spare space could, at any time, be rented for a dollar or two a week to casual applicants. This would benefit either the permanent subscriber with some of his allotted space to spare or the fund for rental, attendance, light, and furnishing for which some space unreserved by subscriptions should be kept. This is no scheme of any coterie or class of artists, but is attempted on broad and fraternal lines, for the benefit of all deserving men crowded out of rightful public appreciation. Space will be allotted to subscribers in the order of their applications. Cash will not be required until the necessary number of subscribers are secured to warrant rental.

Applicants will please address Equity Exhibition Association, care Studio 845, Carnegie Hall.
New York, Sept. 15, 1914. A. G. H.